रामा

AN APPROACH
TO THE
RĀMĀYAṆA

भारतीय विद्या भवन
दिल्ली केन्द्र
140.C
E MEN
337

2560

8075

M3/2/35

140.C
MEN

337

201

8075

M 3/2/39

For favour of Review
The "Social welfare" Weekly.

AN APPROACH TO THE RĀMĀYAṆA

BY

C. Narayanna Menon, M.A., Ph.D., D.Litt.

FOREWORD

BY

MADAN MOHAN MALAVIYA

337

140.C
MEN

Sa8 Kr
MEN

श्री मनली ग्रंथ संग्रह.
क्रमांक
भा वि भवन

BENARES HINDU UNIVERSITY PRESS

1942

Bharatiya Vidya Bhawan's Sri Sankaracharya Sanskrit Mahavidyalaya
585

2/-

Bhawan's Sri Sankara
585
Mahavidya
Bharatiya Vidya

श्रीमद्ब्रह्म तदेव बीजममलं यस्यांकुरश्चिन्मयः
काण्डैः सप्तभिरन्वितोऽति विततश्चर्ष्यालवालोदितः
पत्रैस्तत्त्वसहस्रकैः सुविलसच्छाखाशतैः पञ्चभि-
श्चात्मप्राप्तिफलप्रदो विजयते रामायणस्वस्तरुः

8075

क्रमांक 83

PREFACE

The orthodox Hindu resents any modern attempt to interpret the old sacred books: he would treat them as the medieval Catholic treated the relics of saints. The westernized scholar also treats them as relics of the past, with results scarcely less lamentable. The former approach breeds superstition; the latter, hatred. The leaders of the Self-Respect movement denounce *the Rāmāyaṇa* as a libel on South India. My purpose is to show that its study is consistent with both reason and self-respect.

Though it is not relevant to the present thesis, I may express my view that *the Rāmāyaṇa* represents a synthesis of the cults and cultures prevalent in different parts of India. It is the first poem of Akhand Hindustan.

Following the Indian method, I have merely suggested lines of thought without developing them. Vālmīki *Rāmāyaṇa Adhyātma Rāmāyaṇa* and *Ram Charita Manas* to which references are made differ so widely that His Holiness Swami Bhumanand of Kamrup advises me to write different books on each. But I am concerned only with the groundwork which is more or less the same. An intuition, as Sri Aurobindo puts it, "is usually a point of direct knowledge which is immediately caught and coated over with mental stuff." Vālmīki visualized the story. This means that, in the very act of becoming aware of an intuition, the mind split it and invested it with spatial, temporal and causal relations. In *Adhyātma Rāmāyaṇa* the story is related by Siva to Parvati: introspection to understand the inner drama has become part of the perception. In chapter V section 3, we have treated this as narration coloured by interpretation. Tulsidas introduces not only Siva but also Kaka-bhusundi, which indicates that the process is carried further. That the enveloping stuff supplied by minds of diverse types and times should have varied is less significant than the claim that the latter poems are in accord with the Vēdas, and the work of Vālmīki.

BENARES HINDU UNIVERSITY, C. NARAYANA MENON.
Jan., 1942.

CONTENTS

CHAPTER I. THE TWO WORLDS : THE THEME OF LITERATURE. pp. 1-5.

1. Inner and outer realities coincide. 2. The world as key to self. 3. The word as key to self. 4. Literature transcends space. 5. And time.

CHAPTER II. LIVING LITERATURE : FALLACIES REGARDING ITS FUNCTION. pp.6-9.

1. Biographical research. 2. Historical research. 3. Literature as propaganda. 4. Liberal education.

CHAPTER III. IMAGINATIVE IDENTIFICATION : THE RESPONSE TO LITERATURE. pp. 10-11.

1. Basis. 2. Activity of the total personality.

CHAPTER IV. INTEGRATION OF PERSONALITY : EFFECT OF LITERATURE ON MIND. pp. 12-15.

1. Reality of characters. 2. Their interrelation and reader's inner coherence. 3. Harmony. 4. Freedom from sway of opposites. 5. Automatic resolution of conflicts.

CHAPTER V. INTEGRAL AND DYNAMIC RESPONSE : RELATIVITY OF LITERATURE. pp. 16-19.

1. Integration of nerves. 2. Body and spirit. 3. The validity of all experience. 4. Esoteric art.

CHAPTER VI. SOCIAL INTEGRATION : LITERATURE AND COLLECTIVE LIFE. pp. 20-25.

1. The urge that unites. 2. Hindrances :—The pleasure principle and 3. The Will-to-power. 4. Truth.

CHAPTER VII. RAM RAJYA : LITERATURE AS CREATIVE FORCE. pp. 26-28.

1. Curative value. 2. Cosmic mind. 3. Surrender. 4. Adjustment to reality inner and outer.

CHAPTER I

THE TWO WORLDS

(i)

Literature, religion and the fine arts are now-a-days taught in such a way as to deprive them of their old power to mould inner life, and so man's control of himself has not kept pace with his control of outer nature. Hypnotized by the success of science, we apply the externals of its method to liberal studies, so that literary research has come to mean the accumulation of information pertaining to the external world; but we ought to know that the primary concern of literature is with the world within.

The way the great Indian poems were composed makes this clear. When Vālmīki was asked to compose a poem on the life of Rāma who was his contemporary, he did not study official records or interview the personages concerned, but sat in solitude and meditated with closed eyes until he saw the whole story within himself.[1] Similarly, to write the story of Krishna who was a contemporary, Vyāsa meditated in solitude. To grasp the truth of what happens in the world a poet looks into himself.

Certain external facts served Vālmīki and Vyāsa as themes because those facts coincided with inner truth. To visualize this psychological truth the ancients laid down the hypothesis that a significant external object has a counterpart within. A teacher, for example, has his representative within the student. A student who was baffled by a problem saw in a dream his teacher approaching and giving him the clue; Ekalavya received instruction from the teacher he set up within himself. It follows that the person whom a student looks upon as his teacher is merely the external symbol of the real teacher. So in the *Adhyātma Rāmāyaṇa*, Rāma says that a student should look upon his teacher as the representative of Rāma. Tulsī makes Vālmīki say that Rāma lives in the hearts of those who venerate their own teachers.[2] According to one sect, the "mūl mantra" of Rāma is "Guru."

What is true of a teacher who guides pupils is also true of a leader who guides people. When Gaṇdhiji issued his appeal, an obscure villager took an oath that he would give up drink. One day however temptation proved too strong. That night Gandhiji appeared to him in a dream and thence-forth he got such strength of mind that his drink habit was conquered for ever. The Gandhiji who wields the iron rod of discipline is the ideal that men cherish. A true leader or king is the higher self of his subjects, and in that sense he is God.

Vālmīki therefore hinted that the hero of his story is God, and the thousand and one versions of the story that followed made this more clear. Tennyson began narrating the history of an ancient British king; but, as the *Idylls* progressed, he discovered that king Arthur was the soul. The *Adhyātma Rāmāyaṇa* opens with a section called the Heart of Rāma wherein Sita reveals to Hanuman that Rāma is the ultimate God.

(ii)

Before requesting Sita to reveal this truth to Hanuman, Rāma observes that Hanuman is fit to receive this truth because he has lasting devotion. Modern psychology shows that a devotee is a person who has incorporated in himself the object of his devotion. The part of the devotee's mind representing himself worships another part representing the ideal. So when Sita has finished expounding the truth that Rāma is the Paramātmā, Rāma develops the doctrine to its logical climax by telling Hanuman, "Thou art it." Ultimately there is no division or distinction between Hanuman the devotee and Rāma the object of devotion.

The Paramātma or Rāma that Hanuman realised must have been in him before he came in contact with Rāma. In *Adhyātma Rāmāyaṇa,* the quest of the Paramātma is compared to the search of an ornament which is already on the body. The desire to give up drink must have been in the villager before Gandhiji issued his appeal. Christ must have been already in Peter, else he would not have left his net to follow Jesus. As soon as Hanuman met Rāma for the first time, he recognized Rāma to be the author of the universe who, residing in the hearts of creatures, impels them to fulfil themselves.[1] Only from that moment did Hanuman begin to realise his own greatness. Till then he is said to have been under a curse.

Thenceforth Hanuman works wonders through faith in Rāma. He defeats the Rakshasa hosts shouting, "Victory to Rām!" Rāma says that Hanuman has accomplished what even Gods could not. Tulsī, with a tinge of allowable exaggeration, asserts that a servant of Rāma is greater than Rāma himself. For within the devotee resides the eternal Rāma and not merely the king of Ayodhya. Rāma left this life, but Hanuman will remain on earth as long as the story of Rāma remains. Wherever the *Rāmāyaṇa* is being recited, Hanuman is present among the audience.

(iii)

It is the Hanuman in us that listens with reverence, and the process enables that Hanuman to realise the Rāma in the story ; even as Hanuman, after working for the defeat of Rāvana, discovered Rāma to be the Paramātma and that Paramātma to be himself. The *Rāmāyaṇa* enables the reader to realise his own truth.

That is baptism. Each section of Tulsī's book is called a descent into the holy lake[1] of Rāma's story which cleanses the reader of every defilement of the world. The story of Rāma is the destroyer of worldly impurity and the very parent of devotion to Sita and Rāma.

This devotion is roused not by Rāma but by the story of what he did when he appeared as a man. The author of the *Adhyātma Rāmāyaṇa* and Tulsī are never tired of repeating that Rāma the ultimate divinity had no need of fighting and suffering, but that he acted as he did so that "the fame of it when spread abroad might tend to the redemption of the world."[2] Rāma is incomprehensible, it is only his manifestation that we can contemplate. From the human point of view, therefore, the story of Rāma is more significant than Rāma himself. Tulsī met Rāma but did not recognize the object of his devotion : the mental attitude requisite for the awareness of Rāma's presence is induced by the story. Since the name Rāma enables us to recall the whole, we can, without going into the mysteries of *mantra*, understand that the name is greater than Rāma himself. "Rāma redeemed only one woman, the ascetic's wife; but his name has corrected the errors of millions of sinners."[3]

The belief that the words of the *Rāmāyaṇa* constitute the body of Rāma need not be dismissed with scorn. Let us begin with an analogy. The touch of a child yields pleasure to the father ; but, if his attention is elsewhere, he feels nothing. It is not the contact of skin with skin that gives pleasure. Vilvamangalam felt bliss when Krishna came as a child and touched him. What sort of body had Krishna then? The hypothesis is that the Lord has a body made up of bliss. He is "ananda-swarupa." Rāma's contemporaries felt that he had a body; but the body which arose out of a sacrifice and returned to Vaikuntha, the abode of bliss, is the bliss body. Both the *Rāmāyaṇa* and the Bible talk of immaculate conception and bodily ascension. The bliss body is capable of manifestation everywhere and always. When Peter's devotion asserted itself, he saw Christ; and, wherever two or three believers meet, He is present. During the earthly sojourn, Rāma's bliss body awoke the higher self of the devotees, and his story rouses the same higher self to-day. The identity of the Word and the Christ is an abiding mystery.

(iv)

The subject matter of literature, therefore, is not the dead past but the eternal present. Speculations about Christ the carpenter and Rāma the Aryan imperialist are wholly beside the point. The Ceylonese peasant points out with pride the spot where Sita sat. Research may call into question the identity of Lanka and Ceylon; but our response to literature does not depend on the shifty findings of research.

Suppose that at Jubbulpore a stone is discovered containing the inscription, "Here Rāvana, ruler of this country, Lanka, was killed by Rāma, King of Ayodhya." Will it confirm Mr. Paramashiva Ayar's theory[1] that Lanka is the territory near Jubbulpore? We can buy photographs of the stone on which Tess placed a coin to learn her fate. Does it prove that Tess lived? Hardy gave a local habitation and a name to the product of his imagination; because that makes the story seem real. If the Cholas localised the story of Rāma in their territory, they did what many others did. If you look into your post office guide you will see that Lanka is in Benares. The Lanka where Rāma defeats Rāvana is like Dharmakshetra where the fight between good and evil is eternally going on.

It can be localised anywhere outside or inside. Sarabhanga and other devotees saw Rāma in their hearts. Those who have performed Upāsana of Rāma say that Rāma appears in the mūlādhāra to bestow worldly enjoyment, in the heart to give power, and in the brain to give knowledge. Readers of *Devī Māhātmya* will note the resemblance between this and the appearance of Durga as Kali, Lakshmi and Saraswati.

This points to the affinity between tantra[2] and literature. Both are based on the Veda. Vyāsa, finding no satisfaction in the Vedas, composed the *Bhāgavata* which contains the essence of the Vedas. The opening section says that it is the fruit of the tree of Veda. We enjoy it and it gives nourishment. That which is given in the guise of a story has grip on our feelings and can transform us from within; and, if the transformation clarifies the divine in us, that story is the Veda in dynamic form. The *Rāmāyaṇa* is dynamic Veda. "The Vedas are the holy mountain, the story of Rāma its glorious mine."[3]

(v)

If it is not necessary to determine the geographical position of Lanka, it is equally unnecessary to assign Rāma to any historical age. The writers themselves made no such attempt. Describing the marriage ceremony, Vālmīki mentions fire and the seat of grass; but Tulsī mentions the procession of elephants, horses, sedans, bards, girls and even the practice of throwing pieces of money among the crowd which is still kept up by rich families. In Malabar there are people who narrate the story, and I have noted how it is made to fit different classes of listeners. The dress of characters in Ram Leela, the popular presentation of the story in North India, resembles the dress used in Nattu Koothu, and Ramanattam[1] or Kathakali, similar popular presentations in Ceylon and Malabar. The principle that operates is everywhere the same: dress and manners should be unobtrusive. Shakespeare's Cleopatra dressed like any other female character, and so the audience were aware of the eternal longings in her. She is alive to-day, but the characters embodying the findings of antiquarian research are all dead. Were they ever alive? A character which calls into activity the archæologist in us is only a dead relic displayed in a museum. Rāma has enchanted India and greater India including Tibet and Iran, Thailand and Java, because he is alive.

The student of history asks, "Who was Rāma?" But the student of literature asks, "Who is Rāma?" The Rāma or Christ of some distant past does not concern us. We are concerned with the Christ of whom St. Paul spoke, and into whom the readers of the Bible grow.

Though the world appears extended in time and space, we do not unravel its mystery by globe-trotting and excavations. The key is within. Atma Vidya is Brahma Vidya. That is the Veda and the Veda is in the story of Rāma.

CHAPTER II

LIVING LITERATURE

(i)

Let us, therefore, look upon the *Rāmāyaṇa* as living, for books treated as fossils make fossils of men. A book is not an object moulded at one point of time by one mind which itself was moulded by environment. The most complete information about Vālmīki and his environment will only make me form my idea of Vālmīki's idea of what would please his audience. Such intellectual activity hinders the experience that the story ought to induce. Literature survives because the fundamental human nature has not changed; it is by diving to the root of our own being that we understand poetry or life, whether ancient or modern.

This is the inner meaning of the information that the *Rāmāyaṇa* gives about its author.[1] Seeing a bird shot by a hunter, he uttered a verse which had an unsuspected significance. This symbolises poetic inspiration: some incident strikes a chord, and the universal eternal meaning of what comes out baffles the poet himself, for it has no obvious reference to the incident. In short, poetic composition is not determined by environment, nor is it a voluntary attempt to please an audience.

The next thing we are told is that, to discover the story of Rāma, he sat in meditation, because the story exists always in Brahma or the cosmic mind. In other words, the story does not belong to Vālmīki's empirical personality. The knowledge of his private life will not help the reader; he must undergo the discipline of poetic contemplation by renouncing the cravings of the ego.

The *Adhyātma Rāmāyaṇa* makes this clear by giving an account of Vālmīki's early life.[2] To maintain his wife he used to rob men until he received the mantra of Rāma by repeating which he realised the Rāma who pervades creation. On the face of it, this story resembles the stories narrated in sacred books to illustrate truths of spiritual life.[3] The average man with his egoistic attachments exploits others in order to please the persons he loves. But when he discovers that all are Rāma, the poetic faculty rises. Tulsī points out that, when we overcome lust and greed, Rāma is perceived. The incidents about Vālmīki occur in the text of the ancient books and constitute not a life of the writer but a sign-post to the reader.

The theory that we cannot appreciate a book without knowing the life of the author is traceable to the belief that the romantics expressed personality. Let us take the prince of romantics himself. Lamb's genius was discovered by readers who did not know his identity; and it is doubtful whether our knowledge of his life has enhanced the appreciation of his essays. When I read "Old China" to the students of the Cambridge School Certificate class, so powerful was the response that not an eye remained dry. The essay should appeal more to grown-up people; but, when it was read to the M.A. class, there was little response. A student told me that when the essay was being read he had the following train of thoughts:—"In the essay Bridget is a cousin whom Elia could and should have married, but Mary was Lamb's sister. Lamb loved his sister. She suffered from the Electra complex and killed her mother. All the members of the family must have been abnormal." What the modern student of literature appreciates is not literature but his own undigested Freud.

The interest in the lives of poets is explicable. Modern conditions have produced millions in whom defeated egoism craves for vicarious satisfaction, and it is but natural that they should identify themselves with poets who, as a rule, lived among people unable to recognize their greatness, but who have subsequently gained wide recognition. Recently, thousands of articles on Tagore appeared. Is it not significant that almost every writer dwelt on the honours heaped upon Tagore or some contact that the writer had with the great man? Such identification warps our response to literature.

Vālmīki lost himself in Rāma; the reader must do the same. If the West prefers to transfer interest from books to their authors, the East is not bound to follow. Professor Ifor Evans says in his *History of English Literature*[4] that Browning is known to Englishmen more as the man who eloped with Miss Barrett than as a man who wrote poetry. To what a pass literary studies have come in the West!

(ii)

It is better to leave the psycho-analysing of poets to the psychologist and the study of historical conditions to the historian. That a good student of history can use the *Rāmāyaṇa* as a document of the past is proved by Dr. Dharma's thesis on *The Rāmāyaṇa Polity*[1] ; but the student of literature who hopes to extract history out of Vālmīki sets out on a track beset with pitfalls. If he is not prepared to accept the references to the aeroplane, how can he accept the references to exogamy ? The Jāthaka story, which is evidently older,[2] depicts a society in which brothers marry sisters. Perceiving the need of a new social organisation, Vālmīki might have painted a future ideal or an imaginary past. Or he might have depicted the conditions that the exigencies of his plot demanded. Who can separate the elements unaffected by the shaping power of imagination in a work which sprang out of meditation with closed eyes ?

(iii)

Even writers well posted with facts and figures and consciously trying to create characters representing the economic forces working in the external world, are carried away by the tensions between inner factors when creating literature. The characters imperceptibly change into representatives of inner forces. Before allowing them to incite us to activity we must ascertain whom they really represent. Otherwise we shall be behaving like the spectator of a play who got infuriated with Duryodhana, rushed to the stage and felled the actor who was personating Duryodhana with one blow.

That is what millions are doing to-day. The Bible is used as anti-Jewish propaganda, and novels claim to teach economics. All modern propaganda is literature which plays on the victim's ignorance of his own inner state. People thus accept all sorts of things without realising what they are doing. The real purpose of literature is to free us from inner compulsions.

Freud has discovered a compulsion to repeat some meaningless activity at the root of all mental troubles. A stock example is the person who quarrels with his father in childhood, his teacher during adolescence, and official superiors in manhood. He always thinks that it is against some evil in the external world that he rebels, but really he is projecting something within himself on others. He considers himself awake, but his life is a prolonged nightmare.

Tulsī says that we are like dreamers until we come to know Rāma.[1] If, during psycho-analysis, all purposive activity is absolutely prohibited, it follows that the reader of the *Rāmāyaṇa* also must not think of his practical problems. The ancient Indians made this an essential condition, and prescribed the reading of the Kavacha and the Kilaka in order to allay worries and fears.

Retreating to the world of literature for a time,[2] a man is able to escape the tyranny of some rigid behaviour pattern. After that he can respond with increased meaning to his environment. Self-knowledge, self-reverence and self-control find expression in balanced conduct, a reverence for others, and the knowledge of what is good. The statistical method cannot teach what is good for others. A statistician, studying the budgets of labourers, will arrive at the conclusion that opium is what they want, not knowing that it is only to stifle hunger that labourers purchase opium. Shallow philanthropy distributes opiates. Literature shows that Rāma or Christ is the real need. When that treasure is sought, other treasures come of their own accord. Our economic problems are insoluble because we concentrate too much on economics.[3] If the insatiable infinite hungers of men are directed to the hoarding of money, millions must necessarily starve in the midst of plenty.

(iv)

Every citizen must therefore undergo the discipline that makes him know himself and his needs, and, through imaginative sympathy, others and their needs. To train more people than necessary in the testing of rails will involve needless waste of resources, human and material[1] ; but the reading of literature entails no loss. For which reason our ancients limited vocational training to those who were likely to follow particular vocations ; but they specially laid it down that the *Rāmāyaṇa* could be read by all. Other Vidyas are meant for the few, Adhyātma Vidya for all. It is also the noblest of all.

CHAPTER III

IMAGINATIVE IDENTIFICATION

(i)

Bhavabhūti says that the substratum[1] of all rasas is karuṇa. Bharata defined karuṇa as a secondary rasa derived from raudra, but, obviously, that is not what Bhavabhūti had in mind. What makes the reader grieve with Rāma when he finds the ashrama empty, or exult with Hanuman when he sits before Ravaṇa? The reader puts himself in the situation and undergoes the experience. That is Karuṇa. All rasas rest on it.

Into whose feelings does he enter? The only possible answer is Abhinavagupta's: something latent in the reader is roused. Vālmīki saw the Rāma within himself; so does the reader too. Rāma is our potential self with whom the empirical self identifies itself. This power of identification, as John Middleton Murry observes, is permanent and unanalysable.

While Bhavabhūti values sympathy, Aristotle is said to have held the view that tragedy purges the spectator of sympathy. In defence of this, Butcher says that pity in real life contains a disturbing element. Men are supposed to suffer from excessive sympathy in real life and literature is supposed to be the remedy. But psychological investigation shows that men lack sympathy in actual life and that literature fosters sympathy.

How did Aristotle fall into this error? The famous passage in *Poetics*, "Tragedy by raising pity and fear effects the purgation of such emotions" is clarified by the reference to the cure of devotional excitement in *Politics:*—"When they listen to religious music, which excites their ecstasy, we see that they are cured like people who have been purged by some drug. And the same must happen to those who are excessively compassionate or timid." Aristotle had seen the curative effect of a religious rite; but, being a post-Socratean intellectual, he could not understand it, for religion itself looked like the madness that it cured. So he became a believer in Homœopathy eighteen centuries before Hahnemann was born. There is a temple of Sri Rāma at Triprayar, in Malabar, where hundreds of people have been cured of various diseases. I asked a friend how he explained it, and he answered, "hypnotism." Similarly Aristotle used the word catharsis. Aristotle-worshippers, unable to admit this plain fact, have offered over 100 surmises of what Aristotle meant ![2]

Aristotle's greatness is that he correctly observed the nature of pity and fear and the effect on inner life. In *Rhetoric*[3] he defined pity and fear in almost identical terms because he perceived that they are two reactions to the same pain got through identification. If he had not been carried away by a fashionable medical term, he might have discovered that it is identification that breaks the crust of the ego and harmonizes inner life.

(ii)

The inability of the ego to extend interest beyond itself is at the root of all psychological trouble. Literature is helpful because, as pointed out in *Sāhitya Darpaṇa*, it deals with what the reader feels to be himself and yet not himself. Since the character embodies the spectator's impulse, it is himself; since the impulse is not recognized, the character does not look like himself.[1]

The attitude assumed by the reader to a character is the attitude assumed by his limited ego to the unlimited unconscious. The unconscious contains mighty impulses, both good and evil. A character like Rāma can save. Any attitude must take the reader to the infinite. Kamsa thus realized Krishna through fear, and Rāvana realized Rāma through defiance. Some therefore say that literature is Bhakti Yoga. But action, introspection and devotion are combined in the imaginative experience. We may, if we choose, call it synthetic Yoga.

The student of physics must isolate one aspect of himself in order to observe one aspect of phenomena; but, when reading a poem, the total personality of the reader comes into play. Imagination, as observed by Keats, includes all activities—sensuous, emotional and intellectual.

Though we speak of these as separate, emotions are not unrelated to the body, nor is thought independent of feeling. Each is an activity of the whole being. To understand by parts is to misunderstand the whole. If literature is to reveal our truth to ourselves, our response must be integral.

CHAPTER IV

THE INTEGRATION OF PERSONALITY

(i)

Vālmīki makes us enter into his characters and experience their thoughts, feelings and sensations. When Hanuman debates within himself what shape he should assume, the arguments for and against each pass through his mind and ours. मयि दृष्टे तु रक्षोभी रामस्य विदितात्मनः Sundar II 40-46. We share his joy when discovering Sita; and, when he is wandering about in the magnificent city, we also experience the sights and sounds. शुश्राव काञ्ची निनदं नूपुराणां च निःस्वनम् We not only hear the tinkling sounds of zones and anklets but also imagine the beautiful girls singing and dancing within those lordly mansions.

Hanuman thus becomes real to us. Such characters seem to have an existence independent of the plot. This accounts for the continuation of their stories, like the account of the last voyage of Ulysses by Dante, the story of the rising against Bibhishan in the Thai version of *Rāmāyaṇa*, and *Mandodari* by Major K. M. Panikkar.[1]

This power of each major character to exercise his own pull indicates that each character embodies a separate impulse.

(ii)

Literature evidently establishes relations between these. Rāma is never absent from Hanuman's thoughts. In fact the impulse within us identified with Rāma is always at the focus. Consider the conversation of which the following is a summary :—

Kaikeyi : Your father died sighing for Rāma.
Bharata : Where was my noble brother ?
Kaikeyi : In exile.
Bharata : That is the sentence for some heinous offence. Did he rob some poor subject of wealth or wife ?
Kaikeyi : Rāma never coveted wealth, nor did he even look at other women.

Not a word but has bearing on Rāma. Many of the speeches and incidents that have a shaping effect on our attitude to Rāma take place in his absence. This, and the pervading idea of dharma and many subtle touches account for the unity of effect. Ancient thinkers regarded the unity of art as organic. Every time we read a portion of the *Rāmāyana,* we must repeat a verse containing the whole story in a nutshell; and, if we are able to read only one portion of a book, there are definite prohibitions to be observed. For instance, if only one section of the *Devī Māhātmya* is to be read, the middle one must be chosen. In the *Rāmāyaṇa,* the Sundarakanda is recommended.

They thought of the effect on the integration of mind. Even in the use of the smallest epithet this principle was borne in mind. Tulsī was a peculiar adept in bringing out this contemplative value of words. Take the word, Rajaram, for example. Raja implies a mutual relation between king and subjects. He who meditates on this word is therefore forming a relation between two parts of his own mind.

A word like Dasaratha-Rama makes this more clear because it calls to mind the action. What we consider to be the character of Rama is produced as much by the actions of Dasaratha and others as by the action of Rama. It is a very complicated interplay of inner factors that we become aware of. If we project it on an external visual field Rama would be seen to be the centre of a complex pattern. When we meditate on Rama, the various bits of mlnd are polarized as it were by a magnet.

We may recall the belief that identical benefits accrue from the perusal of the Rāmāyana and the meditation on the Srīrāmachakra or the picture of the coronation.

This unification of mind is facilitated by the fact that an integral intuition was visualizad by Valmiki in the form of a story. The multiplicity of characters and the sequence of events constitute the external expression of an inner unity. The reader, reversing the process, attains the unity through poetic contemplation. Unity is the mark of genuine art.

The need of unity in a work of art was stressed by Indian writers on poetics who say that a good poem or play has "one dominant mood which no other mood can overcome."

(iii)

The reference to the struggle between latent moods for domination shows that they were aware of the dynamic nature of impulses in the unconscious. Partly because of the persistence of infantile adjustments, and partly because of our adjustment to some restricted environment with some restricted purpose, the practical organisation of the mind keeps out the major portion of ourselves. Hence arise instability of personality and the vague sense of something lacking, lost, or left undone.

Literature relieves this tension by dissolving the crystallized organization through the exercise of what Keats described as the negative capability to be everything and nothing. The force which maintains the ordinary organization is removed. That is why response to art is spontaneous and effortless. I. A. Richards correctly observes that art gives free play to all impulses.[1]

(iv)

We have till now visualized the mind as made of many bits, one identified with Lakshmana, a second with Hanuman and so on. We have emphasized the unity of the pattern but that does not take us far enough. The mind is neither multiple nor single.[1] Dissociations of personality do exist, but they are not different in kind from the inner tensions that lie at the bottom of ordinary troubles.

Tension implies a pull between opposites. Research has discovered a striking resemblance between the two kinds of polarity—physical and psychological. We cannot magnetise a single end of an iron bar. Attraction and repulsion seem to be inseparable aspects of an identical process. Most modern psychologists similarly hold that some identification is at the root of mental polarity or ambivalence. Dr. Bose[2] holds that when one aspect of an identification is in the conscious, the opposite aspect is in the unconscious ; and that, when the identification becomes complete, the duality disappears. Then the man is freed from the sway of opposites.

Rāma who never looks at other women and Rāvana who cannot resist them are two aspects of an identification within ourselves. Rāvana is bound to merge into Rāma. With keen psychological insight, the authors of the *Adhyātma* and the *Ananda Rāmāyaṇas* make Rāvana tell his wife that the war is only his plan to become one with Rāma. Tulsī also records that Rāvana's spirit entered Rāma.

(v)

The *Rāmāyaṇa* is a symbolic presentation of the integration of mind through the resolution of conflicts; and imaginative participation induces the process in ourselves. Literature is the automatic curative activity of the mind tending to integration.

When integration is complete, when there are no separate parts and conflicts, will the mind continue to enter into the story of Rāma and Rāvana? Our answer is implied in the formula, "The mind is neither single nor multiple." The essence of integration is freedom, fluidity or absence of compelling modifications.[1] The person who has attained that stage can contemplate anything or nothing.

SVB Sri Sadarachna Sanskrit Mahavidyalaya
585

CHAPTER V

THE INTEGRAL AND DYNAMIC RESPONSE

(i)

Every time we witness Shaw's *Man and Superman* we construct the same theory, but each perusal of the *Rāmāyaṇa* is a new experience. The reason is that, while Shaw stimulates the static intellect, Vālmīki exercises the whole personality; and the progressive integration of personality changes our response from time to time.

This process is slow and complex, and not identical in all, but for our purposes it will suffice if we accept the time-honoured division into three major stages. When a child witnesses Rām Leela, the spectacular in it attracts attention. Rāvana's black body with ten heads, and Rāma's boyish grace afford sensations in the literal sense of the term. When the second stage is reached, interest is shifted to action. The sensuous element is not lost, but that part of ourselves through the activity of which we become aware of the sensuous has ceased to monopolise the light of consciousness. Those nerves have become part of a higher integration. Sensuous activity has become transparent, revealing some deeper activity in ourselves. Then follows the stage at which we are no more violently tossed about by the action. The nerves controlling impulsive activity have become subordinate to some higher centre. We see life steadily and see it whole.

Passivity, passion and poise have been treated above as integrations of the nerves at different levels. In this connection I may just refer to Dr. Rele's interpretation of the Vedic hymns regarding Vishnu.[1] The three strides of Vishnu correspond to the three levels at which the nervous system is integrated. The lowest segments of the spinal cord delegate their power to the centres in the medulla. This is the first stride. Subsequently the cortical area of the brain is developed to receive impulses from the medulla. This is the second stride. The third takes him to the mind which is not located in any nerve. Whether Rele's interpretation of the Veda is correct or not, it gives us an analogy. The effect of Rāma, the avatar of Vishnu, on us is similar.

Perhaps, the most authoritative interpretation of the Rāmāyana is the one popularly known as *Deha Rāmāyaṇa.*[2] It is called so because it shows the whole story as taking place in the human body.

(ii)

That we need not reject the body in order to realise Rāma is a message of hope.[1] "Hitch your waggon to a star," said Emerson; but where is the hook long enough to reach a star? The man who has not reached the first milestone on the road to spiritual perfection is in as intimate contact with Rāma as he who has passed the millionth milestone. The *Deha Rāmāyaṇa* says that Rāma, or the soul, successively comes under the influence of the three kinds of Māya.

Rāma's marriage symbolizes union with tāmasic māya. Subsequently the tāmasic qualities—kāma, krodha, lōbha, and mōha symbolized by Khara, Dushan, Trisira and the false deer—are destroyed; and tāmasic māya leaves. Then rājasic māya enters Rāma and drives him to activity. After gaining Bhakti (Hanuman) and crossing the ocean of ignorance, the rājasic qualities—mada and mātsarya symbolized by Kumbhakarna and Indrajit—fall, and Rāvana or egoism is conquered.

(iii)

The reader himself is Rāma, Sita and the quest. What takes place within the reader produces the illusion of the story, an illusion which bodies forth an inner process and enables him to realise progressively his own truth. When a man lays hold of the truth of himself, he lays hold of the truth of the whole world. As personality gets integrated, the world also gets integrated and acquires meaning. Previously he perceived the appearance of reality; he now grasps the reality of appearance.

This dynamic conception of life underlies all Indian literature. A quality which is treated as divine at one stage, becomes the representation of evil when a later stage is attained. Since both readers and characters undergo these changes, any attempt to fix a label on a character will be like fixing the label "milk" on a bottle within which the milk has changed into curds.

The allegorical interpretations of the *Rāmāyaṇa* are therefore of limited validity. They were given, as a rule, by ascetics who had already finished their discipline and could find pure sattva guna in Rāma. The study of these allegories does not help the average reader. Different natures find different qualities in characters. For example, one man reading the account of Rāvana surrounded by his innumerable wives and empty bottles of drink feels that Rāvana is tāmasic. Another man reading the same account notes Rāvana's aesthetic nature. A third lays stress on the fact that all these women came of their own accord to him admiring his valour.[1] To the latter reader, Rāvana is rājasic.

Each reader should state what he himself felt. There will be as many interpretations as there are types of personality and stages of progress; but all are correct. Without self-reverence there can be no self-knowledge.

If, in our anxiety to give the correct interpretation, we accept external aid, our reading will be an attempt to find what we have been instructed to expect. It is wrong to superimpose this separate intellectual activity on the integral response that art demands.

(iv)

Vālmīki demands no such separate activity. It is true that he also describes the deputation of the gods to Vishnu; and, after Rāvana's death, the gods come to praise Rāma; but when Rāma is asked whether he is conscious of his being Vishnu, he says, "I deem myself a mortal man." The action being wedded to no theory,[1] the dynamic response is possible.

But some temperaments respond more readily and fully to versions that conform to some interpretation. A situation as developed by the *Adhyātma Rāmāyaṇa* will illustrate this point. Rāvana who is always anxious to get death or liberation at the hands of Rāma learns from a dream sent by Rāma that Rāma's messenger is on the tree under which Sita sits. Rāvana goes and uses harsh words to Sita so that the report might hasten Rāvana's deliverance. He seems to be wooing Sita, but he is really praising Rāma. Be it further remembered that Sita who seems to grieve is only an illusory Sita.

We are apt to imagine that the poet has made the situation so unreal that the reader cannot experience the necessary emotional tension; but that is because we are unacquainted with the peculiar nature of a bhakta's mind. The Rāvana in him is hungering for union with Rāma. Even in Vālmīki's verses he finds the double meaning.[2]

Only the man who has undergone a particular discipline like Yoga or bhakti or tantric sadhana, or Gayatri upasana; or is by nature inclined to them, can discover such meanings, and respond integrally to such art. *Adhyātma Rāmāyana* is for the initiated, Vālmīki is for all.

CHAPTER VI

SOCIAL INTEGRATION

(i)

Each cell of the human body seems to have its separate existence, yet all of them together constitute a single personality. We have already seen that the integrating principle is Rāma. Similarly each creature seems to have its separate existence, but really all are like the cells of a cosmic body. "The body of the Virāt is made of the material objects in their aggregate. When we identify the ātman with our body, Brahman becomes the Virāt."[1] The integrating principle is the self or Rāma. Tulsī therefore says that everything is a manifestation of the cosmic Rāma "who has Siva for his consciousness and Brahma for his intelligence."

If Rāma is the integrating principle, it follows that we are drawn to one another through the power of Rāma. This is called his māya. To grasp the mystery of māya we may consult *Dēvī Māhātmya*. A king who has been turned out of his kingdom meets a merchant who has been abandoned by his children. The king still feels anxious about the welfare of his subjects, and the merchant, of his children. Why do they continue to be attached ? This question they put to a sage who points to birds feeding their young ones. The mother herself may be hungry, but the feeling, "My children" is stronger than hunger. A man may reason that he loves his children because he expects to be supported by them, but attachment is really independent of such props. The real reason is that he yields to māya.

The normal surrender to māya is a sign of health. The inability to feel affection for others has been traced by modern psychology to auto-eroticism and Narcissism, two mental states so hopelessly pathological that even self-confident Freud pronounces them to be incurable. The king and the merchant realise the unity of creation because they are able to respond to māya in the right way. The traditions about Vālmīki and Tulsī show that they loved their wives before rising to divine realisation.

The proper response to māya widens the ego. If we look upon each body as a completely separate object impelled by its own hunger, we cannot explain why a bird suffering from hunger should feed another body. Māya makes our behaviour contradict economic laws. We may misunderstand the attraction and fancy that we are impelled by economic motives, but what operates is the gravitation of souls. Rather, the imprisoned souls are trying to realise their unity.

Literature springs from, and embodies, that urge for communion. It satisfies the higher hunger which runs counter to the seemingly economic needs of the individual. A bone divides dogs, but a book unites men. The Bible makes us like cells of the body of the cosmic Christ; and the *Rāmāyaṇa* makes us one with the Rāma who is in all creatures.

The Virāt is not an abstract speculation: it is an attempt to give meaning and direction to experience. What Rāma is, none can know; but we see his effect on different natures, and on the same person at different times. Suppose there is heat coming from a hidden source to this room. The ice placed on the table melts and flows down. After that the same heat makes the substance become gas and rise up. Similarly individuals and communities respond to Rāma. He makes us build and break social systems. The village communities of ancient India, the city states of Greece, the nation states of Europe, and the inevitable evolution of the coming world-community are all part of his Leela or play.

The world-community would have followed the last war if the men in charge of reconstruction had any knowledge of Rāma or Christ. I may quote what I wrote years ago "The League of Nations is only a league of *nations*. Nationalism was a forward step when it weakened parochial ties; but, if humanity clings to it, megalomaniacs will become dictators; and nationalism will be a collective neurosis leading to race suicide. Any work in the right direction must begin with individuals."[2] At each stage of progress each man is responsible not to the social system but to Rāma who creates, maintains and destroys all social systems. Undivided loyalty to swadharma symbolized by Rāma keeps men and communities in health.

(ii)

The conflicts that threaten collective life are also the conflicts that hinder the normal development of personality; and both are always traceable to some wrong attitude towards Rāma.

Ordinarily, both the development of personality and the widening of one's circle are inevitable. Reverting to our old division into three stages, we can note that each automatically leads to the next. Desire for enjoyment incites a man to gain possession of objects; and since others, impelled by the same urge, want the same objects, competition ensues. When rājasic nature develops, men fight not because they want things but because fight expresses their nature. Since man's weapon is intelligence, knowledge develops. But intellect distorted by egoism cannot perceive truth. When the sāttvic nature comes to its own, men pursue knowledge not merely to satisfy economic and egoistic needs, but to express the spirit on an infinite plane.

During the first stage a cup of wine and a girl constitute all the society a man needs; during the second stage collective pride produces highly integrated warring social units; and when the last stage is reached hearts yearn for universal communion.

The will-to-enjoyment, the will-to-power, and the yearning to escape the will by grasping the truth underlying phenomena[1]—these are three conflicting demands. This is the choice of Paris about which Homer wrote the book which became the foundation of Greek culture. Vālmīki too served as the basis of culture for ages. What reconciliation does he depict?

To the pleasure-principle his attitude seems to be the opposite of Freud's. Rāma and his brothers observe monogamy. During banishment Rāma renounces sensual pleasure.[2] Bhavabhūti's description of Rāma and Sita lying locked in close embrace all through the night is not in consonance with Vālmīki's. Lakshmana, Bharata and Satrugna also remain separate from their wives like hermits during the prime of life. Hanuman is a life-long celibate. Sharply contrasted to this group of characters stands Rāvana. An army of beautiful wives cannot satisfy his spirit, and yet he cherishes the illusion that sex-experience with a new woman can yield beatitude.

Though Vālmīki had not read Freud, he had some insight into the nature of the attraction that an abnormal person feels towards the wife of another man, especially the king, teacher, priest or brother. Bali appropriates his brother's wife, but Lakshmana looks upon Sita as his mother.

Sita's chastity withstands every attack. Rāvana points out that youth flits and will never return. Modern novelists are interested in the same situation. If the husband is away, some attachment grows, so that, when he returns, he is felt to be an intruder. In some novels the lovers remove the husband and feel no guilt. When sensualism is the real religion, what other criterion can remain?

The decadent literature of the west, especially France, has influenced ours. *Duniya Na Mane* captured the imagination of youth. Divested of sophistry, what is the story? A woman who considers herself physically too good for her husband drives him to suicide and inherits his wealth. As the title itself proclaims, this play does not care for the world. But literature which is primarily a social expression cannot ignore the impulse which makes men social beings. Vālmīki is not an advocate of asceticism, but he knows that the stagnation of the life force at the level of the senses hinders the growth and social integration of personality.

The representative of society within the individual is called the Super-Ego by psycho-analysts. Freud looked upon this Super-Ego as an intruder, but even he recognized its biological value. In 1931 I suggested that the Super-Ego is innate; and by the time I reaffirmed the view at the 1941 Science Congress, many had come round to this way of thinking.[3] The desire for self-control is as innate as the desire for self-indulgence or self-aggrandisement. In the social integration of personality this plays a prominent part.

(iii)

Since this is modelled on the father, it is but natural that Vālmīki should lay stress on Rāma's conduct towards his father. He can depose his father, but he renounces the throne. Since the elder brother also represents authority, we note that Bharata similarly renounces the throne. The most moving portion of Tulsī's book is the lament of Rāma over Lakshmana who has fallen wounded. The Ayodhya, Kishkindha and Lanka brothers offer points of comparison and contrast. We note only one. Rāvana and Kubera are brothers exactly like Bharata and Rāma. Rāvana dethrones his brother.

(iv)

Vibhīshana and Sugrīva turn against their elder brothers with justification. Blind obedience to authority is not the ideal. Rāma himself does not exactly obey his father's wish.[1] Kaikeyi narrates the story of the promise to Rāma, and Rāma, without waiting to ascertain the king's wish, commits himself. The king, who is unable to speak, gives, not a nod of approval, but a cry of anguish. When he meets Rāma next, he definitely requests Rāma to take possession of the throne. That this is his considered and genuine wish is clear from the words of the ministers to Kaikeyi.

Dasharatha is on the horns of a dilemma. Not being a modern politician, he considers himself bound by a pledge given during war; but, if he keeps his promise, he will lose his life. The choice can be made easy for himself and beneficial to all if Rāma will assume the throne and deprive him of the power to implement his pledge.

Without seeking the advice of father, mother, brothers, teachers, ministers or citizens, Rāma arrives at a decision which affects them all. His mother and Lakshmana try to get it altered. She threatens to fast to death. But Rāma respects truth, and not the wishes of others. When truth is not in doubt, what is the need of consulting others? People may have strong opinions, but opinions are based on interests or prejudices. Are we to be governed by the greed of the greedy and the folly of fools?

Rāma sees the venerable ministers trembling with rage against Kaikeyi for undermining primogeniture on which, they think, the peace and solidarity of kingdoms depend. He also knows that the citizens are prepared to migrate with him leaving Kaikeyi to rule over a wilderness. But opinions, however unanimous, cannot invalidate truth; nor agitations, however powerful, distort justice. Even as policy, justice is superior to appeasement. Truth is the compass enabling us to traverse this stormy trackless ocean of existence; if expediency should demagnetise that needle, we shall be at the mercy of power politics. Truth is eternal dharma; and kings or fathers are rulers only to the extent that they conform to it.

CHAPTER VII

8075

Ram Rajya

(i)

When Jung tells us that he prescribes art for his patients, we are impressed; but when we are told that Indian physicians prescribe the reading of the *Rāmāyaṇa,* we evince scorn. This attitude is not scientific. Psychology traces many diseases, whether mental or physical, to fear; and the *Rāmāyaṇa* cuts at the very root of fear by showing that all are Rāma. Why should it not bring health?

When fear and its derivatives are removed, a man is at peace with himself and with others. Indian thought goes one step further. We believe that when a man is at peace with others, others will be at peace with him. Sanyasis live in forests believing that a peaceful mind induces peace even in animal minds. A sanyasi whose presence makes lions tame gave a demonstration in front of the Viceroy.

(ii)

If a man by controlling his mind can control another mind, it follows that minds are not separated. Different conscious minds look like icebergs—congealed pieces of the element floating on the surface. Our ancients looked upon the cosmic mind, and not the conscious individual minds, as the basic reality. Rāma is said to exist there eternally.

This may seem absurd to us because modern thought is ego-centric. But is the conscious ego the centre? Obeying a post-hypnotic suggestion, a lady came out one clear evening with an umbrella. When asked why she took an umbrella, she replied that she expected rain. That we are similarly conforming to thoughts existing in a cosmic mind is a tenable hypothesis.[1] If a piece of iron within an electric field could reason, it would say, "I have magnetic power." The individual similarly feels that he generates power, but it is likely that an unseen power generates him.

8075

(iii)

The above theories correspond to two categories of spiritual experience. Indians are fond of the comparison to the monkey and the cat. The young one of the monkey has to cling to its mother using its own strength, but the cat carries her kitten. One man strives to carry heaven by assault, the other opens his gate for heaven to enter.

Literature is allied to the latter method. The attitude to it is one of receptivity, surrender. Rāma or Christ invades the ego.[1] As Tulsī puts it, only he to whom Rāma shows special favour can set his feet on the road to salvation known as the *Rāmāyaṇa*.

The surrender of the will of the reader to Rāma is essential. The *Devī Māhātmya* asserts that a person who reads without first dedicating himself, his possessions, his thoughts and actions to the deity, reads in vain. Before and after reading the *Rāmāyaṇa* we repeat a number of verses to the effect that our thoughts and actions are dedicated to Rāma.

(iv)

Pious people have recorded their experience that good thoughts created external circumstances which prevented them from going astray. Rāma is a universal mighty force guarding readers of the *Rāmāyaṇa* from doing evil to others.

If a good book generates good influences, bad books are equally potent for mischief. The division of books into spiritual and secular is unscientific and harmful, for all literature acts on the spirit. People read the Bible for one hour on Sunday, and the remaining 167 hours of the week their minds are soaked in sex-novels, biographies of money-makers, and radio broadcasts denouncing other nations. The deities unto whom they really commend themselves are Belial, Mammon and Satan; and small wonder that these deities take charge of them and their affairs.

Rāma is our genuine self. It is divine because man's swabhāva is also God's bhāva. The Hound of Heaven[1] is the real self. Rāma's rule implies no submission to external force; His yoke is easy to bear, for law and impulse coincide. That is the only freedom or swarajya[2] worth achieving.

When there is no conflict within the individual or with his environment, there will be no need of laws to punish offences. The only beating known in Rām Rājya, says Tulsī, is the beating of time to music. When Rāma who integrates all life is realised, men cannot fight among themselves any more than branches of the same tree can stifle one another. Rām Rājya, Islam, and the coming of the Cosmic Christ mean one and the same thing: peace through acceptance of the will of the Highest.

The mark of this acceptance is spontaneous adjustment to reality, both inner and outer. Renunciation of the material world is as much a flight from Rāma as flight from the world within; for, as stated at the outset of this essay, the two worlds are one. Atmavidya is Brahmavidya; that is the Vēda, and the Vēda is in the story of Rāma.

8075

NOTES

CHAPTER I

i (1) Bk. I, sarga 3. (2) Bk. II, chaupai 123.

ii (1) Adhyatma, Bk. IV, sarga 1, sloka 14.

iii (1) Baptismal water and spirit. Bk. I, chaupai 36-39. (2) Bk. VI, doha 62. (3) Bk. I, chaupai 24.

iv (1) Paramasiva Ayyar, *Ramayana and Lanka,* Bangalore, 1940. Lanka is 15 miles north of Jubbulpore, Ceylon was faked into Lanka during Chola ascendancy. There are many more similar theories. (2) Narasimha Sastri (*Kalpavallika*) holds that Rama is an avatar of Shakti. (3) Tulsi, Bk. VII, chaupai 113.

v Ramanattam is the original name of Kathakali as the theme was Rama's leela.

CHAPTER II

i (1) Bk. I, sarga 3. (2) Bk. II, sarga 6, slokas 64-90. (3) The story given in Ch. IV of *Valmiki Ramayana Mahatmya* itself is an example. (4) p. 61, *A short History of English Literature*, Pelican series.

ii (1) Madras Law Journal Press, 1941. (2) pp. 7-9, Disnes-Chandra Sen, *The Bengali Ramayana,* University of Calcutta, 1920.

iii (1) Bk. II, chaupai 90. (2) p. 39 Maitra, *The Philosophy of Sri Aurobindo,* Calcutta, 1941. (3) The Spiritual Foundations of Economics, pp. 269-79, *The Religions of the World,* Vol. I, The Ramakrishna Mission Institute of Culture, 1938.

iv (1) pp. 117-24, *Report of the All-India Educational Conference,* 1939.

CHAPTER III

i (1) That karuna is not a particular rasa but the basis of all rasas is shown by the simile : as water assumes the form of wave, foam or eddy, karuna assumes the form of any rasa. (2) The most defensible defence of Aristotle is Guha's, p. 30, *Tragic Relief,* Oxford University Press, 1932. (3) Bk. II, Chs. V and VIII.

ii (1) pp. 196-8, F. C. Prescott, *Poetic Mind,* Macmillan, New York, 1922.

CHAPTER IV

i (1) *Ramakirti*, Dharmashrama, Bangkok, Thailand. *Mandodari*, B. V. Book Depot, Trivandrum.

iii (1) I. A. Richards, *Principles of Literary Criticism*, passim. p. 197 Münsterberg, *Eternal Values*, Houghton Mifflin, 1909.

iv (1) Bergson, *Creative Evolution*, Ch. III.

(2) New Theory of Mental Life, *Indian Journal of Psychology*, Jan. 1933.

v (1) p. 348, S. Radhakrishnan, *Indian Philosophy*, Vol. II.

CHAPTER V

i (1) p. 67, *Vedic Gods as Figures of Biology*, Taraporewala, 1931. (2) The section of *Ananda Ramayana* (ascribed to Valmiki) in which Rama reveals to Sita the inner meaning of their own story.

ii (1) p. 91, Maitra, *Philosophy of Aurobindo*. p. 79, Radhakrishnan, *Hindu View of Life*, George Allen, 1928.

iii (1) Bk. V, sarga 9, verses 71-3.

iv (1) "What was originally an epic poem is transformed into a Vaiṣnava treatise." p. 482, Radhakrishnan, *Indian Philosophy*, Vol. I. The enveloping mental stuff referred to in our preface is prominent in the first and last sections. Valmiki, Bk. I, sarga 14, Bk. VI, sarga 119. Tulsi, Bk. I. Bk. VII. Valmiki served as a symbol; for a symbol is a rounded whole (p. 10, G. Wilson-Knight, *The Burning Oracle*, Oxford University Press, 1939) Adhyatma and Tulsi tended to allegory. Swami Bhumanand points out that "*Yogavasishtha Maha Ramayana*" and "*Ram Charita Manas*" were compiled for philosophers and bhaktas respectively. (2) All the 36 slokas of Valmiki Bk. V, sarga 20 have been explained as both abuse and praise of Rama. In Adhyatma, Bk. V, sarga 2, slokas 22-30 this is more patent.

CHAPTER VI

i (1) p. 171, Radhakrishnan, *Indian Philosophy*, Vol. I.

(2) p. 193, *Shakespeare Criticism*, Oxford University Press.

ii (1) Scopenhauer, *World as Will and Idea*, passim.

(2) Bk. II, sarga 20, slokas 29-30. Krittivasa (*Bengali Ramayana*) etc. stress this. In Thai version, Hanuman is no celibate.

(3) pp. 269-79, *Indian Journal of Psychology*, Oct., 1940.

iv (1) The modern criticism of Rama for obeying a father's whim indicates a modern defect. Valmiki (Bk. II, sargas 18, 34) Adhyatma (Bk. II, sarga 3) Tulsi (II, doha 54 et seq.) and others proclaim that Rama disregards his father's wish. Dharma is the pivot. See Nisreyasananda, p. 97, *Cultural Heritage of India*, Vol. I Ramakrishna Centenary Committee, Calcutta.

CHAPTER VII

ii (1) E. Lolli, *Inductive Conception of Life*, Rider & Co. p. 172 Atreya, *Yogavasishtha*, T.P.H., 1936.

iii (1) p. 511 James, *Varieties of Religious Experience*, Longmans (1919 edn.). p. 959 *Divine Life* quoted and commented, p. 81 Maitra, *Philosophy of Sri Aurobindo*.

iv (1) Poem by Francis Thompson. (2) This evidently underlies Mahatma Gandhi's *Hind Swaraj*.

Bhawan's Sri Sankaracharya Vidyalaya Bharatiya Vidyalaya
585

DATE DUE

Class No. __________ Book No. __________

Accession No. 337

This book should be returned to the Library on the date last stamped. A fine of 0.6 nP. will be charged for each day the book is kept over time.

TITLE An Approach to Ramayana

AUTHOR Menon, C. Narayana

ACCESSION NO. 337

140.c
MEN

DATE DUE	BORROWER'S SIGNATURE	DATE RETURNED

SHAKESPEAREAN CRITICISM

BY

C. NARAYANA MENON

Oxford University Press

A very original essay which simultaneously illumines both Shakespeare and the Indian mind.—*The Times Literary Supplement.*

Even the most erudite Shakespearean will find in this book new light thrown on several problems......Menon gives nothing less than a synthesis of all previous criticisms of Shakespeare.—*Aus der Zeitschrift Deutsche Kultur*, Munich.

It is astonishing to see how an Indian is able with such consummate ability and subtlety to absorb and analyse Shakespeare.—*English Literary and Educational Review for Continental Readers*, Leipzig.

He has steeped himself in Shakespeare criticism and produced a book well worth reading.—*The Asiatic Review*, Special article.

His task is well accomplished.—*The Year's Work in English Studies.*

Raises anew old questions of universal significance and suggests solutions which are refreshing.—*Notes and Queries.*

A proverbial wisdom gives an original touch to this book.—*London Mercury.*

Mr. Menon would have us read Shakespeare's plays for the resolution of difficult tensions.—*English.*

Lucidly written with plenty of life in it.—*Great Thoughts.*

It is a thoroughly rewarding book, generally modest, almost invariably sensible and full of new ideas.—*Purpose.*

The meeting of East and West in contradiction to Kipling's prophecy is exemplified by Mr. Menon's Shakespeare criticism.—*Literary Guide.*

Here is a critic of unusual shrewdness with whom one at once feels the urge to argue and discuss, while one nods in agreement over many ot his statements.—*Nottingham Guardian.*

A very well educated well informed Indian scholar who specially is an expert in all details of Shakespeare literature bears testimony of his near relation to the dramatist. L. L. Schücking in—*Anglia Beiblatt.*

A valuable and sometimes a surprizing note.—*Drama.*

Extremely well written and full of the liveliness, rapid transitions and quick intuitions of the cultivated mind.—*Month.*

His interpretation of Shakespeare takes rank among such revelations of genius as Gœthe's interpretation of *Hamlet* or Tagore's of *Shakuntala.*—*East and West.*